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American Art News

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JOHNSON GETS A HOLBEIN

Mr. John G. Johnson, the eminent Phila. art collector has recently added to his collection of old masters, which cover every available inch of hanging space, even the doors, in his Phila. residence at Broad and Pine Sts., the remarkable portrait of Sir John Godsalue, by Hans Holbein, the Younger, reproduced on this page.

The picture was secured by Mr. Johnson from Sully & Co., of London, and a reproduction of it was first published in the Burlington Magazine last November. The picture, painted on an oak panel, much smaller than life size, has the dark blue background, often characteristic of Holbein. The white shirt, violet coat, black overcoat with fur and short sleeves, black cap, and round gold ornaments are identical with those in the frequently reproduced colored drawings, also by Holbein, of the same subject in Windsor Castle. Sir John Godsalue, with his father, Thomas Godsalue, figures in the famous double portrait by Holbein, dated 1528, formerly in the possession of the Earl of Arundel, and now in the Dresden Gallery, so that his features have been familiar to successive generations. Mr. Johnson's panel dates from 1532-4, the same period as the famous Titenhanger portrait of Thomas Cromwell, who was a patron of Godsalue. It is a choice example of Holbein's English period.

Mr. Johnson has acquired two other important pictures by very rare masters which for long were in English collections. One of these is the well-known "Adoration of the Magi," by Jerome Bosch, which belonged to the first Earl of Ellenborough, and was sold at Messrs. Christie's last season. This found its way to Munich, where it was bought by Mr. Johnson. The third picture, "St. Jerome and the Canon," was obtained privately from Messrs. Colnaghi and Obach, of London. It was exhibited at Bruges in 1902 by Mr. Morrell as by Roger Van der Weyden; other authorities claimed it for Robert Campin, but one of the best living authorities claims it, on very strong grounds, for the recently discovered primitive, Simon Marmion. In any case the work is of the highest interest in the early history of art.

HEARST STOPS ART SUIT.

The N. Y. "American" of Mar. 31, publishes the following notice of interest to the art trade and all collectors:

"On Nov. 6, 1914, Mr. William R. Hearst filed a suit in the Supreme Court, N. Y. C., to recover \$3,000 damages from Messrs. Chas. J. Duveen and Herbert F. Dawson, art dealers, doing business as Charles of London.

"The complaint charged that the dealers had sold and delivered to Mr. Hearst as an original Elizabethan carved stone chimney piece a product which was a modern copy, and it was alleged that the difference in value between the original and the copy delivered was at least \$3,000.

"It appears that Charles of London had shipped to America two mantels similar in every way, except that one was an antique and the other was admitted to be modern. On account of a misunderstanding on the details of the shipping Mr. Hearst had been informed by Messrs. Charles that the mantel might possibly be the copy instead of the unique original which he had purchased in London.

"After having inspected it Mr. Charles assured Mr. Hearst that he had the genuine one. After its delivery it was placed in storage by Mr. Hearst, where it remained for a long time.

"While the mantel was still in storage it was examined by a commission of well-known 'experts' appointed by Messrs. Charles, who have certified that the mantel is, in fact, an original specimen of Elizabethan workmanship and period, and not a modern copy. The differences between the parties having been adjusted, the action was discontinued, and the mantel has since been accepted by Mr. Hearst.

NEW ACADEMY AT DUSSELDORF.

Some \$500,000 has been voted by the Düsseldorf Municipal authorities for the erection of the new art academy, work on which will be started before long. The building is being erected after the designs of the architect, Karl Wach.

FROM THIBET FOR QUAKERS.

The Museum of the University of Pennsylvania has announced the purchase of two statues of Buddhist saints of probably XIV Century Thibetain origin. They are of the 1,000 hand variety, usually called "Golden." One represents the familiar Goddess of Mercy and the other, not yet identified has in addition to the hands, feet of gold, copper and bronze. It is claimed that there is nothing else of this kind in the country.

NEW PEACE MEDAL.

Numismatists and sculptors accustomed to the practice of modeling in low relief will be interested in the design of the recently issued bronze medal twenty millimeters in diameter commemorative of the Peace of One Hundred years between the U. S. and Great Britain. Upon the obverse of the medal appears a winged female figure personifying Peace, supported on the right by the American eagle and on the left by the

IS IT A LOST REMBRANDT?

Through the death in Chicago last week, of an aged German artist, Louis Von Hellman, several pictures found in an attic room which the aged painter occupied, and claimed to be worth several hundred thousand dollars, are being examined. Among the canvases is one entitled "Solomon, and the Queen of Sheba," which the Chicago newspapers assert is a lost Rembrandt, and another, "Apollo and the Muses," attributed to both Annibale Caracci and Rubens. There is also an old drawing, "Christ on the Cross," attributed to Albrecht Durer.

MOULTON AND RICKETTS' SALE.

A record of the sale of paintings included in "the assets" of the bankrupt firm of Moulton and Ricketts, held in Chicago this week, cannot be given at this time, as the computation of the results is not finished. More than 165 paintings were sold and some fetched insignificant prices, much less than their values. Some inferior oils



SIR JOHN GODSALVE
Hans Holbein

Recently added to the collection of John G. Johnson of Phila.

British lion, with the date underneath of 1814-1914. Upon the reverse side are two nude figures locked in an embrace that strongly suggests a wrestling match. The inscription "inter fratres bellum ultimum," however, interprets this to be the last struggle between the two nations. The signature of the artists, Mowbray-Clarke, appear on the work.

THE SCULPTURE COMPETITION.

Fifty-two men and eighteen women sculptors entered on Wednesday the competition organized by a group of friends of young artists at the studio of S. Pietro, 630 Fifth Ave. The subject suggested by D. C. French is "War."

The members of the Architectural League with their wives and other feminine relatives or friends held on Wednesday night, "A Dinner in the Quartier Latin," at the Fine Arts Building, 215 W. 58 St.

glitteringly framed, went for more than their worth while really fine canvases went for comparatively paltry prices. A landscape attributed to Corot was sold for \$15, and some years ago, this same picture was sold in Paris to Mr. Henry G. Lytton of Chicago, for \$100. Ten Blakelocks averaged \$325 each. Some of the pictures were secured by agents for the art sections of department stores, and it is almost impossible to ascertain the real purchasers. Barbudo's "Floating Palace" went for \$500 (it was cataloged at \$5,000), to the Kaiserhoff Hotel. This picture was sold in New York for \$6,500, and this price was increased when it came to Moulton-Ricketts. A Devilli held at \$750 in the late firm's gallery, fetched \$50. A Gorter cataloged at \$1,500, went for \$460. On the whole, the sale was virtually a failure, and the results will be most disappointing to the many creditors of the defunct firm. The new firm of Moulton and Ricketts is doing business at the old stand.

MORGAN ART TO BE SOLD.

The limit of time allowed by the law to Mr. J. Pierpont Morgan, namely 2 years from the death of his father, to decide whether the art collections made by the elder Morgan, and now at the Metropolitan Museum on loan, should be given to the public or, in default of such gift, be all appraised for a transfer tax to the State, expired on Wednesday last, March 31.

It is learned as the ART NEWS goes to press, that Mr. Morgan has decided to keep his father's private library intact, including the pictures in the library, and to sell all the rest of the art collection.

EXP'N ART NOT YET READY.

(Special correspondence of the American Art News.)

San Francisco, Mar. 29.

It becomes more and more apparent that the state of confusion, to call it by its least opprobrious name, which exists in a good many departments of the Panama-Pacific Exposition, and which is notably evident in the Fine Arts Palace, will take, in the latter department, a good while to straighten out. Meanwhile, a number of incidents have annoyed and disturbed the public, and incidentally a good many artists, to a very regrettable extent.

For instance, the catalog of the Fine Arts Department, the temporary one, would be a joke if it were not so expensive. It is so inaccurate, and jumbled, and incomplete, that it is almost more of an annoyance than a help in getting about in the galleries. Yet the sum of fifty cents is charged for this booklet!

The Fine Arts people say that they are not responsible. Talking with several of the officials, they put the blame for the incomplete nature of the Fine Arts Department entirely upon the shoulders of the Department of Works, which, they say, ignored the just claims of the Fine Arts Department for a more expeditious pushing forward of the construction and interior arrangements of the building. They also blame the high charge for the wretched catalog upon the financial directors of the Exposition, who forced that price upon them.

Another thing which is regrettable is the limiting of the artistic educational influences of the entire exposition through the rule which forbids artists sketching within the grounds. This rule is said by the Fine Arts officials to be enforced because the exposition has disposed of all rights to make pictures within the grounds to a commercial firm. One can take photographs by paying 25 cents for a permit. But photographs will not register what artists chiefly desire at this exposition—which are notations of their own impressions, especially of the color effects, for which the exposition is chiefly noted. But if an architect or artist should become enthusiastic and attempt to sketch what hits his artistic fancy, he will be forbidden to continue. This is regarded as a serious limitation of the artistic influence of the exposition, and artists deplore and resent the prohibition. The matter of the poor catalog will be remedied in time, as Mr. J. N. Laurvik, who is to write the final complete catalog, is now here and at work.

M. W.

BETHLEHEM (PA.)

Emil Gelhaar of Bethlehem, is holding an exhibition of 33 landscapes and three portraits at the Bethlehem Club. The most interesting group, as far as subject is concerned, is that found in the vicinity of the artist's home—in the old town of Bethlehem and in the warm haze of the Blue Mountains of eastern Pa. Admirably set down in the calm of a summer evening is the reverence in which the Moravians hold their gray-walled diocesan church. Other old local buildings and by-ways offer enticing lights and shadows, and these the painter has zealously and worthily studied during his many years of residence.

The larger canvases and the numerous less pretentious ones, give some measure of the artist's true insight and his unusual facility in varied technique of expression. The exhibition is arousing the interest of the whole Lehigh Valley.

FREE ACADEMY ATTENDANCE.

Although the figures of the attendance at the Annual Spring Academy Exhibition, which this year is free to the public, have not as yet been carefully compiled, the attendance on Friday and Saturday, Mar. 26-27, exceeded 2,000 each day. For the six hours of Sunday last, Mar. 28, it was 1,500, and the average on other days of the week has been from 1,200 to 1,500. The sale of catalogs has been satisfactory.

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Jonas Lie's Panama Pictures.

Twenty-seven oils, examples of the work of Jonas Lie, are at present on view at the Ralston Galleries, 567 Fifth Ave. The exhibition, which opened on Mar. 29 and will remain for two weeks, is for the benefit of The Evening Mail Save-a-Home Fund, a fee of 25 cents being charged for admission. Among the works shown are a number of the paintings done by Mr. Lie during the six months he spent on the Isthmus of Panama. "Toil," prominent in this group, represents a scene in the Culebra Cut before the great steam shovels had finished their work. A companion piece to this is in the Hearn collection at the Metropolitan Museum. There are besides the canal pictures which have already been noticed in the ART NEWS a number of striking landscapes, several being snow scenes and others scenes along the New York City and Long Island water fronts. A striking still life shows "Nasturtium and Aster."

Brooklyn Museum's Loan Exhibit.

A new departure in the policy of the Brooklyn Institute Museum is marked by the announcement of a loan exhibition of contemporary American paintings, Apr. 4-May 3 inclusive, and to open with a reception to invited guests this evening.

A distinctive feature of the exhibition, is that no jury has passed upon the pictures, and the works are shown entirely by invitation.

Another feature is the provision of a fund for purchases to be added to the Museum collection, amounting to \$5,000, and which will probably be considerably increased before the exhibition closes.

EXHIBITIONS NOW ON

The Genius of American Landscape.

To weave a gossamer web of fancy, over the image of nature and people the fairy scene with a figure or more is the mission of that interesting and vigorous painter F. Ballard Williams, who, with his suggestion of both Diaz and Monticelli, is the most poetic of the group of "Twelve Landscape Painters," who are exhibiting at the Macbeth Gallery, 450 Fifth Avenue, to April 19, and many crystallize into a society league that of "The Ten" and "The Portrait Painters." Of his three works "The Edge of the Grove" is the most attractive.

Emil Carlsen and Daniel Garber follow in more prosaic and perhaps even more artistic vein, the former with sensitive and delicately affective picture of "Beech Woods" in a hollow, and the latter with the charming view on a bend of the Delaware, called "Down the River, Winter." Bruce Crane is impressive in "The Gray Landscape," where partly mantled with snow the mountain rises austere and grim from the valley concealed by the upland of the foreground. The second of his three works is a vigorous early morning scene in "Late Winter."

There is a beautiful effect of filtered light from the quarter-high sun, over the morn landscape in Leonard Ochtmann's "Winter." The "Mystic Pool" is a Spring effect and the third of four works is called "Connecticut Fields." There are fine skies in the "Shaded Hills," and the other two examples of Charles H. Davis, whose "Late Afternoon" has a suggestion of the elder Inness. Truth of effect and firm direct method of statement are to be found in Albert L. Groll's "The Asulken Pass, Canadian Rockies." He also shows a couple of his fine Arizona scenes, including the striking effect of "The Shower, Arizona." W. L. Lathrop has fine quality in four contributions, notably in the "Summer Landscape," with the clouds lifting at sunset. By J. Alden Weir, there are dreamy, poetic interpretations, "Windham, Connecticut," and "Summer Landscape," while "Windham Village," chiefly on account of the subject is more prosaic. There are a couple of J. Francis Murphy's works "A Hillside" and "The Russet Season," as fine in timbre as the tones from a Cremona violin, and Henry B. Snell's robust striking methods are seen in "Zennor Cove, Cornwall" and scenes in and about St. Ives, that seaport so beloved of artists.

French Sculpture at Hodgkins'.

Mr. E. M. Hodgkins, 9 E. 54 St., has had the happy idea of grouping in his galleries, where they form a charming ensemble with works of the French painters of the period, a number of sculptures by French Artists of the days of the later Louis and the Regency, some of which are bronze copies of famous antiques, that of the Milo of Crotona, for example, being by Coustou. There is a Laocoon, an Ariadne from the Murray Scott collection, as well as a French XVIII bronze from the collection of the Earl of Essex, which shows "Hercules and the Nemean Lion."

Two most attractive little bronzes are Pigalle's "L'Enfant Qui Pleure" and "L'Enfant Qui Rit." There is a fine bronze by an unknown artist of Montesquieu, also by an unknown, a terra-cotta bust of D'Alembert. A terra-cotta plaque in high relief by Houdon, and from the collection of Jacques Doucet, depicts his daughter Sabine and her aunt. There is also an interesting terra-cotta bust of Rosalie Fragonard, thought to be by her father, which comes from the collection of Pierre de Courcelles, which figured in 1907 in the exhibition of Portraits of Children at Bagatelle.

An extremely interesting head of a faun is by an unknown artist, and among the other works appears a bust of a young girl in terra-cotta of the school of Houdon called "La Pudeur."

Portraits and Landscapes by Lund.

With a summary and sketchy, but thoroughly vigorous and analytical method, Hendrik Lund, the Norwegian painter, attacks his subjects, whether portraits or landscapes. The painter, who is now in this country, has placed 54 of his works, oils, lithographs and etchings on exhibition at the Bourgeois Galleries, 668 Fifth Ave., where they may be seen until Apr. 24. Mr. Lund is a good colorist and obtains true likenesses.

Notable among the portraits are those of Miss Ellen Heide Bang of Christiania, who is shown in furs ready for a walk; Mr. Geddes of Toledo, Ohio, who stands, cigar in hand; Thomas Halversen and Mr. Burkhardt of Christiania; Mrs. Henry Reuter-dahl of Iceland, Director Blackstead, a Norwegian financier, and of the late Hugo Reisinger of this city, the last an exceptionally successful example.

There are, besides a large figure of Pola Gauguin, painter and son of the well-known artist, who is shown painting out of doors, and of a young girl dressed in pink. Two of the landscapes are a scene at the artist's country place and a village scene in winter with a boy fixing his skis.

The lithographs, in which few lines are used, include an excellent portrait of Mr. Roosevelt, while among the etchings is a profile of Edward Grieg, the composer.

Posters at the Arts Club.

The galleries of the National Arts Club are filled with examples of foreign and American posters from the collection of Mr. Henry Lawrence Sparks, which are shown under the auspices of the American Institute of Graphic Arts and will remain in view to April 2. On Wed. evening last, at a joint meeting of the Institute and the Club, Mr. Arthur Wiener, gave a stereopticon lecture on "The Making of a Poster."

The exhibition, arranged in national groups, contains prints from Belgium, Germany, Japan, England, Russia, France, Italy, Holland, Spain, Switzerland and the United States. It naturally is a most interesting show and there is something pathetic about the Belgian exhibit where a shivering homeless waif on a snow covered quai figures in a poster of the Ecole Speciales, where a Concert de Bienfaisance was held on Mar. 19, 1898, and Xavier Mellery signs a capital drawing for the "Ligue des Femmes Chretiennes et l'Oeuvre de la Maternité St. Anne."

The designs of the French, the Italians and the Belgians are the most artistic as drawings, while those of the Germans, the Dutch, the Japanese and the Americans are more like what posters should be, simple and decorative.

Works by Warren Davis Shown.

Mrs. Harry Payne Whitney has offered her galleries at 8 West 8th St. for an exhibition of works by Warren Davis through April 11. Oils and pastels comprise the display. The front gallery is given to a large group of pastel drawings, arranged with skill against rich red velvet hangings. The greater number of these works are studies made with infinite sincerity. They manifest the artist's thorough knowledge of the figure, his seriousness of purpose and withal rare artistic skill and good arrangement. Some have only a few lines, the slight touches of an able hand. But every picture, whether a finished work or a mere note, is full of action and has much harmony of line. This is an unusual opportunity for art lovers to collect studies of a man who has taken a well deserved place in the upper ranks of American artists. In the back gallery a number of oils are displayed. Graceful female figures are aptly placed against poetic backgrounds with tender skies and colorful foliage. In his color as in his knowledge of form, the artist shows his ability, and in his work throughout there are refinement of thought and individuality of expression. It is one of the most attractive and intimate exhibitions shown this season. Twenty-five cents admission is charged for a charitable purpose.

"THE TEN" AND THE ACADEMY.

(By the Second Viewer)

Ten really big painters should make a powerful display. But the wildest stretch of admiration could not be expected to find great power in the recent exhibition of "The Ten." These painters have been so well treated for years by reviewers and the portion of the public that "hang on the lips" of reviewers, that mere mention of "The Ten" predisposes many for the reception of distinguished work. I should be sorry to see a dissolution of the group, and I believe that the members must feel nothing but worthy effort on the part of each will save the body from that inanition which is bound to result from a lapse of public interest. This peroration in the shape of a bouquet to "The Ten" carries with it a wish for a revival of vigor, and with it also, an observation or two about the exhibition, happily "on" during the incumbency of "The Ten," of that institute of fashionable detestation—the National Academy.

Perhaps one should remember that "The Ten" in a way, represent something of the "advanced" spirit of the old Society of American artists, reduced to the classical proportion of ten, and that the Academy, in the very conventional comprehension of the unacademic, represents the conservative or even old-fashioned spirit of all time-honored organizations. Remembering this one is still emboldened to say that "The Ten," who might be classified in threes with an accent of one, thus: Tarbell, Benson, de Camp—Weir, Hassam, Metcalf—Dewey, Simmons, Reid and Chase, were certainly not especially distinguished this year because of detachment from the Academy. The reason is not far to seek. It is quite obvious that the Academy, although by no means a sensationally brilliant exhibition, contains a

great many canvases by comparatively new men, which strike the "modern" note quite as clearly and forcibly as do the works of the gentlemen who choose to classify themselves as "The Ten."

A Rejuvenated Academy.

The rejuvenated Academy is a fact. The prevalence of fresh, vigorous, luminous painting, even in the absence of great inspiration, of astonishing profundity, should be a spur to "The Ten" who this year surprisingly lapsed. It is all very well to say that the present Academy is a conglomeration of credit and balderdash, that blue seas, sickly blue landscapes, candied children and attitudinous ladies vie with painted creatures who affect the habiliments of men in the endeavor to arrest attention, but the fact remains that the authority of the Academy not only survives, but survives in a manner that does and should cause the most rebellious to take cognizance.

"The Ten" Not Rebellious.

"The Ten" are in no sense rebellious. Perhaps they think they are, but if so, their brushes ingratiate them. Their presence, or absence, neither makes nor mars the Academy, and indeed they are often gracious enough to be present. Still one cannot help thinking that in the particular case of Chase, the presence of his portrait of Senator Clark, shown with "The Ten," would have given Douglas Volk a bit more of a contest for the superiority which seems to be his by virtue of his admirably refined portrait of Dr. Adler in the Academy show. Perhaps by adding Weir's "Two Sisters," Volk's Academy triumph might have been still more compromised. On the other hand, one knows of no landscape by any of "The Ten" or by any other living American painter this year which could enter the lists at all with the Academy's J. Francis Murphy. Indeed the landscapes of "The Ten" seemed particularly to emphasize the unfortunate tendency of so many able Americans in this field, to invite our attention more to the manners than to the matters of their performance. The "Plein-air" operations of Hassam, Weir and Metcalf are engaging enough provided one wishes to be eternally concerned with "paint" and its manipulation, but their landscapes this year were barren of anything like novelty of conception. Indeed they smacked of the studio rather than of the open. Benson's sky, however, forming his superb young woman who stands with blowing draperies atop of "Lookout Hill" was distinctly more plein-airish, even if a trifle cold and "new." The cool quality of Benson's Boston sky seemed to pervade the painted atmospheres of nearly all the canvases of "The Ten."

Tarbell's portrait of his daughter and Chase's little portrait of "Mrs. C." were notable and refreshing exceptions. De Camp's "Mr. Kimball" was gloom itself, while Benson's "Red and Gold" lady, colored enough in the costume, was frightfully cold in the flesh. Hassam's woman sitting by the sea provided a luminous note, but not a warm one. There was scarcely a cordial note in the whole collection of "The Ten," although there was, as might be expected, much admirable craftsmanship.

No Old Fogysm at Academy.

Although devoid of salient works, the Academy's prevailing tone this spring is certainly not depressing. The old fogysm, so long complained of, is gone. That much of the bright and clever stuff now hanging where good old "antiques" were wont to bask, is no great improvement, it does seem to say that the Academy is no longer a closed door against youth and its rampants, but is rather an indulgent abettor and encouraging sponsor to the novice. Certainly there is much evidence of artistic novitiate, both in sculpture and in painting. Few pieces that strike the eye rather sharply at first view, leave impression enough to outlast a journey homeward. Volk's portrait is a delightful exception. Abbot Thayer's "Winged Figure" is another, and when pressed for it, the mind recollects a portrait of a woman by George Bellows, a good poster design bearing a bewitching patch of yellow; a summer landscape by Robert Nisbet; a bronze nude girl by Rudolf Evans; a woman reclining by Henry Salem Hubbell; a well characterized portrait of a lady by Charles Hopkinson; a fine toned landscape by Cullen Yates (who by the way has the best landscape at the current Salmagundi Show); a new circus stunt by Gifford Beal; a snow picture by Guy Wiggins, a painter who has vastly improved since his European trip; and a characteristic Paul Cornoyer.

It is difficult to particularize further, while admitting the many well-made pictures, that unfortunately "say little" with all their merits of technique. Both the Academy and "The Ten" displays bring home the fact that American painters have learned to use their tools extremely well, and the fact also that the query is not yet very satisfactorily answered—"to what purpose?"

James Britton.

BOSTON.

Not that we love Boston less, but Art more!

Hurrah! The ART NEWS did cut the "proper-ganda." The Boston Art Club has shown itself no goose in taking your correspondent's suggestion of last year for an open jury. And to boot, it is definitely stated in the advance circular that for the display that not more than fifty-five pictures will be hung, of which twenty are to be from New York and fifteen from Phila.

"How bright this little candle sheds its beam," etc.

"Hail to thee blithe spirit, bird thou ever wert," etc.

Have you noticed the untagged picture of a fish-eyed Dutch peasant at the Guild? by? You cannot guess? If you did you would realize how a big personality is capable of a varied vision, wise enough to limit himself to a single one, deep enough to make that one big, and, thereby, himself great.

The "Inner Shrine," the artist's room of clay pipes and pewter tankards at the Boston Art Club exhibits paintings of the White Mountains by Clifford Alexander. "Broad and spacious in effect without being pretentious or remarkably distinguished," is the "Transcript's" verdict.

An erudite of the "Transcript" also refers to Mrs. J. L. Gardner as "a public benefactor in opening her museum to the people." True, but it is a pity that benevolent spirit in art should attach such a price to it and that the season is so short. Would she might "benefactor" oftener. "For these small favors, etc."

Still, how many in Boston would open their doors for love or money?

There is no doubt as to "who is who" at the Annual Exhibition of the Water Color Club at Vose's, the only gallery that cannot be hired, all exhibitions being "invited." Chas. H. Woodbury has there a harmony of seven beautifully framed canvases, all an expression, not necessarily Japanese, of Nature's characteristic moments, in which the beauty of perception is only emphasized by the seeming simplicity of execution. The six by Chas. H. Hopkins have the illusive charm of slight, suggestive "Japanesque" drawings. Lucy S. Conant in gouache and Margaret Patterson in pastel, have struck interesting and personal notes. The delightful bird-studies of Chas. Emil Heil have all the delicacy of an elaborate sensitive technique and drawing. Susan H. Bradley, William J. Kaula, Laura C. Hills, Arthur R. H. Wilder, Herman Dudley Murphy, Martha Silsbee, George H. Clements, in fact, all the exhibitors, have played their little melodies of color pleasurably and with individuality.

The two important events of the week are the opening of Mrs. John L. Gardner's house with its collections and unique courtyard to the "common crowd," and the exhibition of the Watercolor Club.

Much has been remodeled in this treasure house of Mrs. Gardner's. The music room is gone and in its place are the cloisters, notably, the Spanish Cloister. Above is the Tapestry Room, 120 feet by 45 feet, in which are a dozen XV Century tapestries. These are seen for the first time. New pictures have been added to some of the galleries and other works of art of all kinds have been installed in various fitting places all over the house. Not by any means the least of the splendid display is the wonderful courtyard, its high walls pierced by Gothic windows, with its wealth of trophies, and its luxuriant verdure so well disposed, and which makes a fitting climax to the visit.

A peripatetic exhibition of the Guild, mentioned last week is to be held in different Eastern and Western cities. A full length portrait by Edmund Tarbell, the paint still wet, has just been hung in the Guild Rooms. The unity and harmony of some of his smaller works finds a complete expression in this large one.

Philip Little has caught a personal note, vaguely suggesting Monticelli in his "Brook." This artist has lately digressed in new realms and in an undry "Dry-Point," with some of the same glow he gets in his painting, has sympathetically etched the profile of a young girl.

The "Bathers," by Churchill, and "Knoll and Dale," by W. J. Kaula, are worthy of note. Philip Hale has given us a very lyric effect of 2 figures "Coutréjour" in "plein air."

John Doe.

WASHINGTON.

The Society of Washington Artists will open its annual exhibition in the hemicycle hall of the Corcoran Gallery of Art April 3. This exhibition will be composed chiefly of local work. Under the auspices of this society an exhibition was held last fall for the benefit of the Belgium sufferers, at which, through sales, quite a sum of money was raised. All the pictures shown and sold at that time were donated by the artists, and the contribution was large and generous.

WATROUS FOR PRESIDENT.

Editor, AMERICAN ART NEWS.

Dear Sir:

It is with great pleasure that I note in your recent issue, publicity given the movement for the election of Mr. Watrous as Academy president, for a definite step on the part of that institution is essential and Mr. Watrous, of all candidates, seems most likely to direct it successfully.

The passing Academy régime has made great efforts on behalf of American Art, dragging it by the heels, so to speak, into countless cities and towns, dotting the country with numerous small museums and filling the mouths, even of babes, with artistic jargon. Nevertheless, the work, aside from its monuments, has been so barren of real result that the Academy itself is gravely concerned at the lack of public interest, and the general art world is conscious of a discouragement distinct from the country's temporary depression—a discouragement which has seemingly increased hand in hand with the enlargement of the country's artistic equipment. It is evident, therefore, that a distinct change must be made in the art policy of the leading institution and a new impetus given, and also that the officer chosen to direct the movement should be that member who best combines the character of an antithesis with an intimate knowledge of academical affairs.

The mistakes of the last régime have been the result of fundamental misconception in regarding the advancement of art rather as a material than as a moral project. It has disregarded entirely the vitality of art in its

vanities, haunted by ghosts and beset by ghouls. Such policy is not only degrading as truckling and flunkysm and disgusting to any man; but, it is utterly impotent, attracting to American art merely the idle, the superficial and the empty-headed, who are the mainstay of the unprincipled dealer in importations. More, it is playing his game for him by fostering the very weaknesses he is best equipped to take advantage of. No amount of effort, no amount of money or no amount of pomposity can bring any real benefit to American art when expended in this direction, for the idea is a dead thing, yielding the ghost generations gone beneath the gibes of Voltaire and the blows of Rousseau and passing in America with the last volunteer hose company, calling themselves the Sniggers Guards, out of respect for Sniggers' big house. What was once the panoply of kings has become but a cheap, theatrical trick, and art assuming it makes of itself but a joke and a by-word.

Not An "Official Flunky."

I hold no brief for Mr. Watrous, but I know him to be a man with whom official flunkysm is incompatible. If the Academy is to rejuvenate American art and itself it must awaken a genuine interest in the people. It must be a vital, not a monumental, institution, it must doff the big wig assumed under the past régime and become America's artistic forum, whose exhibitions will example contemporary feeling and expression, not merely various performances in artificial, stilted, conventional modes of picture painting. This, I believe, Mr. Watrous realizes. He is too clear and far-see-



DECORATION—DANCES

Arthur B. Davies

At the Montross Galleries

relation to modern feeling and thought, relying, instead, upon principles worn threadbare through the ages and now employed only by tricksters and those seeking to exploit some commercialized fad.

"An Artistic Hierarchy."

In an age when cults are dying; when once powerful societies have degenerated into social clubs, and even creeds are passing, the policy of the Academy has been to devote its energies to the establishment of a kind of artistic hierarchy, or if the expression is too strong—a quasi aristocracy. Not that such an intent was consciously pursued, of course, but, that a similar propaganda was dictated by an inherent aloofness, together with a sense of commercial display. Trite as it may sound, American art, under this influence, has donned the court dress and the uniform, practicing the genuflection and doing the goose-step in an effort to allure a moneyed element of social pretensions. It has acquired all the flubdubbery consequent upon such ambition, grandiose display, officialism, committees, meetings, receptions, teas and what not, until it would be as startled by the elimination of its list of patronesses as would a young and socially proper girl by the disappearance of her chaperone.

In short, art has become the client and plaything of an effete class, mostly women, whose interest in anything can be, at best, but shallow and self-centered. The result is artistic artificiality and millions yearly spent with dealers for all manner of foreign trumpery.

"Sincere, Artistic Appreciation"

There has been no effort whatever to awaken a sincere, artistic appreciation. That art is a method of expression as vital to a people as a literature remains in America almost unknown. Here it is but a toy, an excuse for a function, a subject for a woman's club, a bauble to acquire, a means for the climber and an article of commerce. Officialism, not art, has been fostered and its path, as always, has been a blind trail in a dead forest, winding among the graves of

ing, too direct and manly to believe that any real result can be achieved merely by "polishing the handle of the Big Front Door." Moreover, he has had long experience in academical affairs, of which, aside from the passing policy, he has been the mainspring.

To elect Mr. Butler because he was once instrumental in the erection of a building, or Mr. Blashfield or Mr. Adams because their productions are popular, would be, excellent as these gentlemen doubtless are, inconsequential, for a thorough executive is needed, not an ornament, nor an official possessing extraneous influence. Art can no longer cling to the skirts of the grand dame, nor emanate solely from the decorous board room without drifting utterly to the doldrums.

As to the kind of art Mr. Watrous might favor, the question is easily answered. It will be that kind which is sincere, and with that all is said, for between the broad brush and the camel's hair point, the light and the dark, the gay and the sombre, the staid and the wild, there is not a hair's difference, providing it is a sincere expression of an individual's likes and beliefs and is not merely the result of habit, custom or expediency.

In pleading for the election of Mr. Watrous, I plead for the worker as opposed to the dignitary and for the individual as against hampering precedent, feeling sure that his election would do much to reclaim art from the frivolous atmosphere of the drawing room to the healthy air of its place in the sun.

I remain,

Sincerely,

Editor of the "Black Mirror."
New York, Mar. 30, 1915.

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CHICAGO.

The Municipal Commission for the Encouragement of Local Art recently purchased a group of paintings from the local artists' show to be installed as hereafter to be decided—including, "Dreams of Future," by Oskar Gross; "Parasols," by Ada Gilmore; "Evening White," by Fred. C. Bartlett; "Winter" (aquatint), by L. O. Griffith; "Portail Eglise S. Nicholas des Champs" (etching), by O. J. Schneider; "Lake Front at Twelfth Street," by A. F. Tellander; "Village by the Sea," by Pauline Palmer; "Landscape," by H. L. Boeker; "Some House," by A. S. Clark; "Winter," by A. H. Schmidt; "Portrait," by Katherine Dudley; "Icy Rocks," by A. J. Jansson; "Polly," by A. Poolee, and "Youth and Moonlight," by E. S. Cameron.

The paintings of Ireland, landscapes done in oils, by Edith Lucile Howard, at O'Brien's, are attracting interest. The O'Brien's, art attracting interest. The "Storm Pictures" with the glow of sunshine while the rain is falling, are especially praised.

The nine "one-man" shows at the Art Institute, announced for April 8, have been postponed until May 13. The artists to be represented are R. Clarkson, L. Betts, F. C. Bartlett, C. F. Browne, A. Buehr, O. D. Grover, W. P. Henderson, W. Irvine and Lawton Parker.

The Art Students' League will hold an exhibition in the Art Institute, under the auspices of the Institute officials, April 8-28. Other exhibitions to be installed in the Institute, later, are—the Western Drawing Teacher's Association, May 5-8; American Watercolor and Pastels, May 13, June 13; Work of Students of the Institute, June 18, July 25.

H. Effa Webster.

MR. VAN SLOCHEM RETURNS.

Mr. Herman van Slochem, the well-known dealer, whose gallery at 447 Fifth Ave., has not been opened this season, has returned from Europe and has decided not to resume business here until after the war. He said that he left all his most valuable pictures abroad and that as the season here is now nearly over he did not believe himself justified in bringing any of them over. Although he is a Hollander and has his first citizen papers for this country, he has a home in Antwerp. He was there when the war began and late in August took his family to England. He stored in the cellar of his Antwerp house, where upon his return he found them all intact, a collection of Dutch masters, as well as some notable Italian and Spanish oils and also his beautiful Rubens, "Virgin and Child Under the Pear Tree." He had also left there his private collection of Delft ware and other valuables.

Mr. van Slochem says that in Antwerp the invaders have been extremely careful of property, much of which was owned by Germans. When he started to return to England from Antwerp he visited the American Consul, but finally had to apply to a subordinate of the German Military Mayor, who damned the Americans for supplying ammunition to the Russians, and would do nothing for him. He then received help from an agent of the Dutch government, was told by the authorities not to come back and took his collections to the Hague, where he put them in storage.

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private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
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ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

"MASTERPIECE"—ABUSED WORD.

Americans seem to be especially
prone to the misuse or abuse of words,
and to adding to or incorporating new
words, without proper regard to or a
study of their meaning, in their ver-
nacular. This can be more easily un-
derstood, when it is the practice of the
stage or of the general public, but it is
surprising when art dealers, collectors,
yes, and even art critics and writers,
who are supposedly persons having
education and information in their line,
commit this fault, and so glaringly as
in the now prevalent use among and by
them of the word "masterpiece" in ap-
plication to art works, and especially to
pictures.

The misuse or abuse of this word
"masterpiece," has come to such a pass
that we constantly read of miniatures,

ivories or rug "masterpieces," etc.,
while there are few even of the smallest
art exhibitions throughout the country,
which are not described, either as made
up of or containing "masterpieces." One
of the N. Y. dailies this week pub-
lished on the same day, articles on 59
"masterpieces," shown in the Altman
Gallery, and a score of "masterpieces"
at an Eastside settlement house. The
word has become meaningless, through
its constant and ignorant use or abuse.
It does not or should not signify as the
public generally accepts it, almost a
unique and certainly a superior art
work.

A "masterpieces" really signifies a work
of an artist or artisan, fashioned to
meet the approval of judges or a jury as
a qualification for the producer, as a
member of an art body or guild—or one
fashioned, according to custom, by an
artist or artisan who has become a
"master" of an art body or guild to sig-
nalize his election, and which becomes
the property of such art body or guild.
Thus the members of the National
Academy of Design, when, after their
election as associates they paint a pic-
ture for the Academy's permanent col-
lection, as is the custom, may with
propriety call this their "masterpiece."

If all art works are "masterpieces,"
descriptions of such works become mean-
ingless. In the words of Gilbert's old
song, in "The Gondoliers," "When
everybody's somebody, then no one's
anybody."

We commend to American dealers,
collectors, artists, and especially to art
writers and correspondents, the careful
reading or re-reading of Emerson's es-
say, "On the Use of the Superlative," and
an avoidance of the word "masterpiece"
to signify superior or great works.

CORRESPONDENCE

Good and Bad in Charity Show.

Editor, AMERICAN ART NEWS.

Dear Sir:

Despite what is reported to have been a
good attendance at the display of 59 works
by old masters, for the benefit of the French
Secours National, in the galleries of the late
Benjamin Altman, and which I understand
is to be wisely extended over next Monday,
April 5, I do not believe that even the dis-
tinctive art lovers among the N. Y. public
have at all realized the extreme importance
and educational and artistic value of this re-
markable offering, of interesting and im-
portant canvases, for the attendance has not
been what it should have been, or would
have been had they so realized its import-
ance. It seems to me that the so called art
critics, and certainly the art writers of the
dailies, have missed their opportunity, and
failed to rise to the occasion in their long
winded and perfunctory notices, as a rule,
of the display. There has not been one
really scholarly article published that I have
been able to find.

Apart from the individual beauty, impres-
siveness and value, from both the educa-
tional and financial viewpoints of many of
the canvases that are shown, their exhibi-
tion, and wisely, under their owners' names,
emphasizes what an art mart the American
Metropolis has become, and how the great
pictures of the world are flowing to this
country—at least those which are not per-
manently immured in the tombs of the Mu-
seums or held by the now comparatively
few wealthy owners of Europe, who as yet
are strong enough to resist the temptation
of large offers for their treasures, but who
unless the war soon ends, may have to suc-
cumb, like many of their fellows the past 20
years to these tempting offers from Ameri-
can millionaires.

The exhibition also emphasizes—and this
is the reverse side of the picture—and can
only be alluded to now as the display is
held for a charitable purpose—how ignor-

antly and unwisely some American collect-
ors purchase, or in other words the duplicity
of some dealers and the credulity of some
collectors. For, alas, in the company of
such distinguished canvases, as Mr. Kahn's
"Botticelli" portrait, his Franz Hals "Fam-
ily Group," and his Rembrandt "Jewish
Student," Mr. Frick's two Goya portraits,
and his splendid Turner, "The Harbor of
Dieppe," Mrs. Huntington's fine Rembrandt
"The Savant," and her splendid Reynolds
group; Mr. Geo. Gould's striking Gainsbor-
ough, the "Portrait of Mr. Charles F. Abel,"
and among the moderns, Mr. Geo. F. Ba-
ker's wonderful Rousseau, "The Fisherman,"
and Mr. Friedsam's Geo. Inness, which so
well holds its own, and others, there are
several poor and mediocre works, and some
wrongly attributed, if no worse, among the
examples of the early French masters, whose
output, with a few exceptions, emphasizes
the shallow artificiality of this school. Some
of these canvases have "h' stories" which
cannot be told while they are under Char-
ity's sign.

To me, one of the most interesting prob-
lems in the exhibition is the large and strik-
ing three-quarter length seated portrait of a
painter at his easel, owned by Mr. E. R.
Bacon, and which is cataloged as a portrait
of "Hyacinthe Rigaud," by J. A. Watteau.
While the dates of Watteau and Rigaud
would permit, as far as I can study them,
of either man having painted the other at
about the age of the sitter depicted, if the
picture is by either brush, I should call it a
portrait of Watteau by Rigaud, for I can
see nothing of Watteau in it, and I happen
to know that Mr. E. C. Hodgkins, in whose
London galleries the picture hung for some
years, and who held it at \$60,000, before it
was transferred to the late Mr. Blakeslee,
and from him to Mr. Bacon, was rather in-
clined to the authorship of Rigaud at the
time he owned the canvas. Be this as it
may, the picture is a striking one.

It will probably be many a day before
such an assemblage of old pictures is again
offered at public exhibition in America, and
I beseech all art lovers to visit the display
before it closes.

Yours very truly,

Connoisseur.

N. Y., Mar. 31, 1915.

Letter to the Council of the Academy of
Design from an Academician.

Gentlemen:

As a member of our body, I desire to ex-
press to you my gratification at the opening
of our present exhibition free to the public.
It gave me extreme pleasure, when visiting
the galleries yesterday, to observe the at-
tentive and interested look upon the faces
of our numerous visitors, and I felt that
our academy had taken a step in advance,
both in deserving the gratitude of our city
in this public-spirited action, as well as the
approval of our artists in placing their work
before the eyes of so many of our citizens.

Not the First "Free Academy."

I must call to your memory, however,
that this is not the first time that the Acad-
emy has opened its doors free to the public.
In 23rd Street, at the 73rd Annual exhibition
in 1898, our galleries were opened free to
the public every Sunday afternoon. The at-
tendance was very large and appreciative,
averaging over 1,000 visitors each Sunday
during the exhibition. In my opinion, it is
to be regretted that this custom was discon-
tinued, as it was more favorable to the fi-
nancial condition of the Academy, when only
Sundays and holidays were free. We are
aware that there are a great many friends
of the Academy who are not only able, but
more than willing, to pay admission to our
galleries and who would prefer to examine
the works shown when the audience is more
exclusive and less crowded. A very serious
error was committed at the time that the
free Sundays were discontinued in increas-
ing the price of admission from a quarter to
a half dollar. This excessive charge for ad-
mission has condemned our exhibitions to
almost complete oblivion during the past
two years and been a great injustice to the
exhibiting artists by depriving them of a
fair audience. You must not forget, gentle-
men, that you are in office for the purpose
of administering the affairs and resources
of our Academy with your most practical
business intelligence, for the benefit of the
artists of our country and the Institution
combined. It is a question whether the
soundest wisdom has prevailed, either in
establishing an entrance fee of half a dol-
lar, or in going to the other extreme of ob-
taining no gate receipts whatever. The prin-
cipal resources of our Academy have been
the results of the laborious efforts and thrift
of our predecessors, and you, as councillors
of the Academy, are scarcely justified in fol-
lowing alone your personal tastes, either in
the selection and arrangement of the exhibi-
tions, as you have supervision over the
action of the juries and the hanging commit-
tees, or in the administration of its various
business interests. But an unbiased prac-
tical common-sense should guide you.

Old Members Badly Treated.

Another point in the conduct of the Acad-
emy's interests to which I beg to draw your
thoughtful consideration is the alienation of
much of the good-will and feeling of union
in our body by the disregard which has
been shown to our older members by the
enactment of laws and jury rules antago-
nistic to their interests as members. It may
be the course of Nature to cast aside those
who can no longer fight to retain their
"place in the sun," but it is not the course of
Christian gentlemen. You must not forget
that much of the wealth of our Academy,
much of the dignity which now surrounds
your office, was gained by the labor and
sacrifice of your predecessors, the works of
whose brush you now permit ruthlessly to
be placed upon the sky-line in our exhibi-
tions, or turned out altogether. No house
can prosper that refuses respect to its fore-
fathers, and this, gentlemen, may be one
of the reasons why your earnest appeals
for more money and a better site have fallen
upon deaf ears. There are those of our New
York people who venerated and loved our
older Academicians. Those men enjoyed a
distinction and popularity that has not de-
scended to our lot. But what you have
served to others will one day be served to
you. Our Academy has permitted the most
distinguished of our predecessors to be
treated with ignominy. Men whose tal-
ents shone from the line in their day, whose
works attracted praise and patronage, have
been crowded from our walls, all to obtain
the popular suffrages of the present-day
far-off followers of Manet. I recall, as I
write, men who helped to lay the founda-
tions upon which you sit as officers of our
Academy, who today never cross the thresh-
old, whose works have been cast out and
whose tenderest self-respect has been cru-
elly wounded.

These thoughts, to which I wish to draw
your attention, have been latent in many
minds, though they have not been spoken.
I congratulate the members of the Council
and the jury upon the merits and breadth of
this year's exhibition, but in doing so I am
prompted to call to your attention, and that
of my fellow-artists, the above points, which
I deem worthy of deep and careful consid-
eration, particularly if we would have our
Academy respected by our thoughtful and
most intelligent people.

Very respectfully,

Carroll Beckwith.

New York, Mar. 29, 1915.

A Welcome Appreciation.

Editor, AMERICAN ART NEWS.

Dear Sir:

I cannot resist sending you just a line
to say that the AMERICAN ART NEWS is the
best art journal that comes into my home
and I take several.

I rely upon it for information that I find
nowhere else. For my part I want to
thank its publishers for the fearlessness,
fairness and vitality one always finds in its
expressions. Most sincerely yours,

Harriet Blackstone.

Glencoe, Ill.,

Mar. 29, 1915.

OBITUARY.

Maurice Moses (George Thompson).

Maurice Moses, of the Holland Gal-
leries, better known to the trade as George
Thompson (which latter name he was leg-
ally given by an act of Legislature 24 years
ago, for business use), and long one of the
best known picture dealers in America, died
at his residence in this city on Saturday
from a heart affection, aged 69.

Mr. Thompson, during his long and active
business career, had handled many impor-
tant pictures, and represented for a number
of years several of the western and New
England museums in the purchase of pic-
tures for them. He had an unusually good
knowledge of pictures which made him
an excellent judge of both quality and ap-
praisal values. During the later years of
his life, Mr. Thompson operated exten-
sively in real estate, and left the manage-
ment of the Holland Galleries largely to his
son, Mr. Morse, who enjoys the friendship
of the trade in general, and with whom and
the other members of Mr. Moses family, the
greatest and most sincere sympathy is felt
in their bereavement.

Mrs. George R. Schieffelin.

Mrs. George R. Schieffelin, widow of the
late George Schieffelin, and who was born
Julia Delaplaine, died at her residence in
this city on Sunday last. Mrs. Schieffelin,
who was left by her husband the nucleus
of quite a collection of old and modern
pictures, had largely increased this collec-
tion during the past few years, chiefly pur-
chasing at auction sales, and notably from
the several sales held by Mr. Edward
Brandus at the Silo Galleries. Mrs.
Schieffelin was the mother of Mrs. Bruce
and Mrs. Bowers Ismay, the wives of the
Liverpool ship owners and of Mrs. Henry G.
Trevor and a sister of Mrs. Hamilton Fish.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Former Altman Residence, 1 W. 50 St.—Exhibition of Old and Modern Masters for Benefit of French Secours National, to Apr. 7.

American Fine Arts Society, 215 W. 57 St.—90th National Academy Exhibition, to Apr. 25.

Arlington Galleries, 274 Mad'n Ave.—Views of the Roman Campagna by Onorato Carlandi, through Apr. 3. Portraits and landscapes by Elizabeth Curtis, Apr. 7-14 inclusive.

Bourgeois Galleries, 668 Fifth Ave.—Works by Hendrik Lund, through Apr. 24.

Braus, Inc., 2123 B'way.—Oils by E. Irving Couse, to Apr. 17 inclusive.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Daniel Gallery, 2 West 47 St.—Works by Hamilton Easter Field and Sculptures in Wood by Robert Laurent, to Apr. 6.

Durand-Ruel Galleries, 12 W. 57 St.—Watercolors and Dry Points by Mary Cassatt, Apr. 5-20 inclusive.

Ehrich Galleries, 707 Fifth Ave.—XVII. Century Paintings. Works by Gainsborough, Raeburn and Reynolds, to Apr. 17.

Folsom Galleries, 396 Fifth Ave.—Works by Osip L. Linde, Edward Dufner, S. J. Woolf and Norwood MacGilvary, to Apr. 17.

Gallery of Charles of London, 718 Fifth Ave.—William Penn and Family Relics Exhibition.

Gimpel & Wildenstein Galleries, 636 Fifth Ave. Works by W. T. Dannat for the Benefit of the Fraternité des Artistes, Apr. 3-May 1 inclusive.

Grolier Club, 29 E. 32 St.—Exhibition of American Books illustrated with Woodcuts, Apr. 8.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kennedy & Co., 613 Fifth Ave.—Rare old Engravings and Etchings, to Apr. 17 inclusive.

Keppel & Co., 4 E. 39 St.—Masterpieces of Engraving, to Apr. 17 inclusive.

Knoedler Galleries, 556 Fifth Ave.—Suffrage Loan Exhibition of Old Masters and Works by Degas and Cassatt, Apr. 7-24 inclusive.

Macbeth Galleries, 450 Fifth Ave.—Twelve American Landscape Painters, through Apr. 19.

MacDowell Club, 108 West 55 St.—Present Group to Apr. 6. Next Group, consisting of Lucie Bayard, Aline Bernstein, Emily Goldberg, Katherine Houlihan, Amy Londener, Ethel Louise Paddock, Edith Reynolds, Harriet W. Titlow, Florence Louise Walton and Hilda Ward, Apr. 8-18.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Montross Gallery, 550 Fifth Ave.—Oils, Modern Art by American Artists, through Apr. 24.

National Arts Club, 119 E. 19 St.—Special Exhibition of Sculpture, Apr. 8-May 1 inclusive.

New York Public Library, Print Gallery, (Room 321).—Etchings by 15 Century Artists. Stuart Gallery (Room 316).—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit. Photo-Secession Gallery, 291 Fifth Ave.—Works by Children, through Apr. 8.

Ralston Galleries, 567 Fifth Ave.—Works by Jonas Lie for benefit "Evening Mail" Save-a-Home-Fund, through Apr. 10.

Reinhardt Galleries, 565 Fifth Ave.—Watercolors by Florence Robinson, through Apr. 10.—Sculptures by Mario Korbel and Oils by Walter Dean Goldbeck, Apr. 6-20 inclusive.

Snedecor Gallery, 107 W. 46 St.—Works of William R. Leigh, to April 3, inclusive.

A. M. Swift Galleries, 11 E. 55 St.—Modern and Futurist Works of Athos Casarini, to Apr. 6 inclusive.

Yamanaka Galleries, 254 Fifth Ave.—Prints and Drawings by Hiroshige, through April 3.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—Brayton Ives collections on exhibition to sale as follows: Books, evening Apr. 6, afternoon and evening, Apr. 7, evenings Apr. 8 and 9. Rugs, Porcelains, Fans and Snuff-Boxes, etc. Afternoons Apr. 8, 9 and 10. Engravings and Etchings, afternoons and evenings, Apr. 12 & 13, afternoon Apr. 14. Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Part IV of the library of rare books relating to the North American Indians collected by

Wilberforce Eames, Monday and Tuesday afternoons, Apr. 5-6. Rare and valuable Incunabula from Italy and part of the library of S. K. Cleveland, Monday and Tuesday afternoon, Apr. 12, 13. Fine collection of bibliography and books about authors and their work, Friday afternoon, Apr. 16. Scarce and standard books from the library of Miss Mary Waddington, and other consignors, and the law library of the late Jus. Bischoff, Monday afternoon and evening, and Tuesday afternoon, Apr. 19-20.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—A remarkably fine collection of Mezzotints, printed in colors by S. Arlent Edwards and Etchings by modern masters, now on exhibition to sale Monday evening, Apr. 5.—Silver, Porcelains, Objects of Art, Oriental Rugs, and Carved Teakwood Furniture, consigned by E. T. Postlethwaite of Phila. and others, now on exhibition to sale Thursday and Friday evenings, Apr. 8-9.—Rare Americana and Sporting Prints, consigned by Mrs. Charles G. Peters, now on exhibition to sale Thursday and Friday evenings, Apr. 8-9.—Ivory Carvings, Enamel, Boxes, Porcelains, Jewel Caskets and Rare Objects of Art, Consigned by I. A. Herschfelder, on exhibition from Saturday, Apr. 10 to sale afternoons of Wednesday and Thursday, Apr. 14-15.—Color Prints, Etchings and Engravings, consigned by W. T. Gooch, E. T. Postlethwaite, and others, on exhibition, Tuesday, Apr. 6, to sale evenings of Wednesday and Thursday, Apr. 14-15.

ART AND ARTISTS.

John Ward Dunsmore is having an exhibition of thirteen canvases at St. Marks-in-the-Bowery, Second Ave. and 10 St., through

works. At his studio, 318 West 57 St., he has a number of charming garden scenes and landscapes painted at Barrington, R. I.

Helen Watson Phelps gave a reception and tea at her Sherwood Studio last week to show the portrait of Mrs. Stewart Henry, an interesting work, good in color and character. It was also an excellent likeness and nice in arrangement. About the studio were several other new canvases equally clever.

Louise Heustis has recently completed a striking portrait of Mrs. John Russell, Jr., which is highly satisfactory to her and her friends.

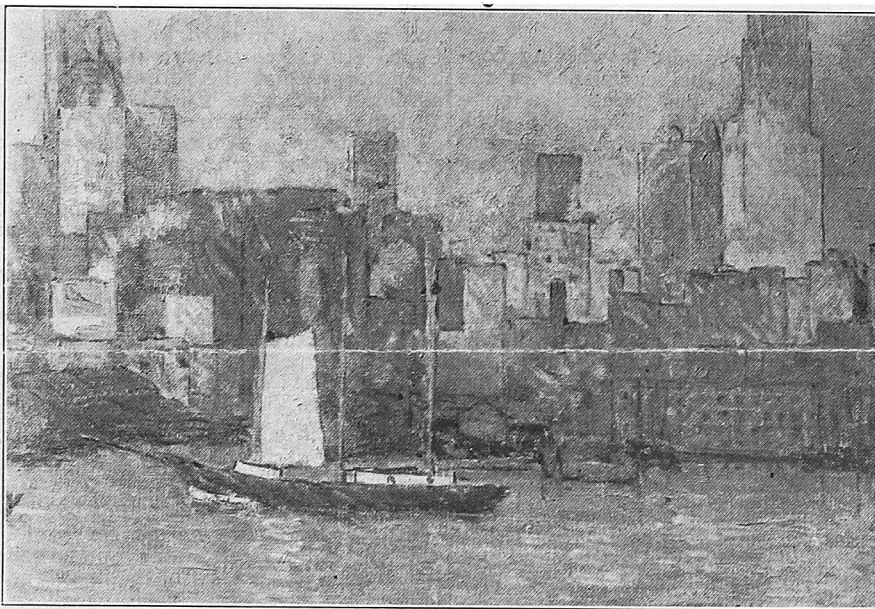
Isabel Cohen has devoted much of her time since her return from Rome early last Autumn to painting figure subjects and portraits. One of the latter is an interesting presentment of Mrs. Joseph Noel and there is a thoroughly good portrait of her mother. At her studio in the Lester Building, 56 St. and Madison Ave., there are also several good nudes painted out of doors. At last year's Carnegie Exhibition at Pittsburgh one of her canvases was given a prominent place.

PHILADELPHIA.

A small statuette of Miss Matthison as Mary in "Servant in the House" has been completed, and was so successful that it led to the work on the bust. The latter will be cast in bronze.

A bill providing an appropriation of \$25,000 for erection of a monument over the grave of Betsy Ross, who made the first American flag, was presented in the Pa. Assembly, Mar. 27, by Hubler Lizerne. The grave is in Mount Moriah Cemetery.

Miss Edith Wynne Matthison, who has been in Phila. has been posing there during odd moments for a portrait bust, which is almost completed, and which her husband



WATER FRONT
Hamilton Easter Field

At the Daniel Gallery

April 15. The number of works are representative of the original thirteen states. At his studio, 96 Fifth Ave., he is at work upon an important work, "Washington Studying a Plan of Campaign."

At her studio, 96 Fifth Ave., Jennie Browncomb is at work upon a series of historical subjects for a New York publishing house for reproduction. One of the subjects is "The First Thanksgiving" in 1621. Another interesting work recently reproduced is "George and Martha Washington Leaving Church." She is also completing a Revolutionary subject which will appear during the summer.

All of the members of the Salmagundi Club were recently invited to luncheon and to see the workings of Vitagraph picture making, by Mr. Blackton, President of the Vitagraph Company, a newly elected member of the Club. The pictures taken on Tuesday were shown at the Club last evening. Some one hundred and seventy members accepted the luncheon invitation.

Henry W. Ranger has recently returned to his studio, 27 West 67th St., after two months spent in the West Indies.

Albert P. Lucas has just completed the modeling of an interesting "American Girl" type which he will shortly have cast in bronze. The work is tender, yet strong, ably modeled and having that charm of poetry and envelopment that so distinguishes his paintings.

At a recent exhibition held at Providence, Frank Mathewson sold several important

declares a perfect likeness. This bust is in the talented hands of Miss Matthison's young friend, Miss C. Beatrice B. Fox, daughter of Dr. and Mrs. L. Webster Fox, who has a studio at her home at 17th and Spruce Streets, and who had several pieces of her work in this year's exhibition at the Pa. Academy, which have been highly praised.

Lydia Field Emmet's "Patricia," winner of the Philadelphia Prize in the Academy Exhibition which closed March 28, has again been honored by the popular vote of visitors to the show, on the Civic Club's Free Evening, March 26. The Art Committee of the Club, led by Miss Archambault, assisted by the ladies of the Plastic Club and Academy Fellowship acted as guides and hostesses to the guests of the evening.

Sixteen paintings have been reported as sold from the exhibition, and sixteen pieces of sculpture, including five replicas of one work, a "Statuette" by Salvatore F. Bilotti, and Cyrus E. Dallin's Indian subject "On the War Path." Among the paintings sold were Sergeant Kendall's nude "Penumbra"; W. L. Lathrop landscape "Little Will's Hollow"; Earnest Lawson's "Rail Road Track"; "New Year Bearing Gifts," by Anna Lee Merritt, and "The Bathers," Edward H. Potthast.

Bolton Brown has completed a portrait of Miss Ann Moore, the sociological and dramatic writer. The sitter is represented as wearing a black hat, and with this, the shadowed auburn hair, the flesh, the cool background and the golden green of the gown, the painter has achieved quite one of his most beautiful canvases.

LONDON LETTER.

London, Mar. 22, 1915.

If it is the object of Jacob Epstein, the sculptor, to "épater le bourgeois," he has certainly achieved it in his new work, "Rock Drill," exhibited in company with The London Group at a local gallery. This remarkable conception consists of a semi-human figure manipulating the machinery of an actual rock-drill, its ghastly suggestiveness, providing a monstrosity which is ghastly in the repulsive ideas which it conveys. Within the bare ribs of the creature there lurk a number of half developed forms, so mysterious in their indication of evil, that one is puzzled to know how exactly the sculptor produces so sordid an effect. What abstract idea this piece of sculpture is intended to convey, it is not easy to decide; one can only feel that it would be worth while to sacrifice a certain amount of artistic theory for the sake of a little more practical artistic pleasure. Mr. Nevinson, one is glad to note, has already freed himself from certain of the drastic "Futurist" formulae to which he formerly so rigidly adhered, and has attained some really striking results in his "Returning to the Trenches," in which his figures are full of force and move amid an atmosphere which is unmistakably that which the artist has set out to convey. It is interesting to note that the entire collapse of "Cubism," "Futurism" and their brethren movements, so confidently predicted as one of the immediate results of the martial spirit of the times, seems just now by no means likely to come to pass.

There are rumors that this year's Academy is to be filled with portraits of naval and military men and that war incidents both on land and sea will have a prominent place among the exhibits. In fact, there will be altogether an extremely military atmosphere about Burlington House this Spring. One of the most striking pictures, it is predicted, will be Napier Hemy's picture of a fight between a German submarine and an English warship. An interesting portrait will be that of Colonel Murray-Threipland, commanding the new Welsh Guards, painted by Seymour Lucas.

When the time comes to commemorate the various happenings of this war, it will be important that these shall be given the most artistic form possible. With this idea in mind the Fine Art Society have organized a valuable exhibition of War Memorials and Rolls of Honor, to which some excellent and appropriate work has been contributed. Naturally, nothing of an ornate or elaborate nature is suitable in a connection of this kind, where it is, above all, important that the feeling and sentiment which underlie the work shall be of the finest and most exalted type, and where originality is not so much a matter of importance as sincerity of purpose. Mrs. Jessie Bayes in her Memorial Tablet and Mrs. Powell in her "Opening Page of Illuminated Roll of Honor," both show that they fully realize the requirements of this special branch of their respective work and there is every reason to hope that our heroes will be fittingly honored at the hands of our artists.

A Show of Laces.

At the Grafton Galleries the Women's International Art Club are holding an Anglo-Belgian Exhibition at which there is, in addition to the pictures, a particularly excellent show of lace, which is perhaps of greater merit than that of the paintings. Belgium has always been famous for her various makes of lace, and the idea of organizing an exhibition of this kind at the present time is a particularly happy one.

An exhibition, to which I had only space of a couple of lines to devote last week, is that of Messrs. Connell of 47 Old Bond Street. Here we have not only the names of the acknowledged masters of etching, such as Martin Hardie, D. Y. Cameron and Affleck, but also a number of less well-known names that promises in time to come to occupy no less prominent a place in the affections of art-lovers. Henry Rushbury is in particular an etcher on whom the connoisseur would do well to keep a close watch, for his work has qualities which are by no means frequently met with. Not only has he a nice feeling for the decorative side of his art, but he has also that appreciation of the individual atmosphere of places which counts for so much in his branch of work. Anders Zorn is represented by some delightful plates of a quality which is as rare as it is beautiful, while Eugène Béjot contributes some of his Parisian scenes in his usual incisive manner. The exhibition should prove a popular one.

The latest bequest to the National Gallery is that of Sir Frederick Leighton's "Helios and Rhodes," formerly in the possession of the late Mrs. Watney. It is probable that the picture will be accepted on behalf of the Tate Gallery, where, indeed, it would look more in keeping than in Trafalgar Square. L.-G. S.

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EDWARDS' COLOR PRINTS.

One of the most important and beautiful collections of the mezzotints printed in color by S. Arlent Edwards has been on exhibition during the past week at the Anderson Galleries, Madison Ave. at 40 St., preliminary to the public sale on Monday evening next, April 5.

There are ninety-four different prints by this artist, including not only the rarities like "Flora," "Diana," and the "Botticelli Madonna," but a special collection of the portraits of Washington from Edwards' private plates and impressions from eighteen more of the private plates which are almost unknown to collectors. In the same sale are signed proof etchings and mezzotints by many well-known artists.

ACADEMY PICTURE SALES.

The following pictures were sold from the current Spring Academy exhibition, to Wednesday last. "The Old Warrior," by Samman Detlef, \$500; "The Chocolate Pot" and "Still Life," Denies Carlsen, \$60 each; "The Gift," Sibley Ferrol, \$50; "Girl in White" (miniature), Stella Lewis Marks, \$200; "Vera," Ivan G. Olinsky, \$750; "An Afternoon on the Hill," C. C. Curran, \$750, and "Willows," Arthur Hoeber, \$200.

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PORTLAND (ORE.).

The eastern exhibition now at the Portland Art Museum will be followed by a "two man" show, consisting of watercolors by Carl Albert Walters, and pastels by Floyd Wilson.

A number of pictures owned here, have been loaned to the exhibition at San Francisco. They include, "Sunset at Havre," Boudin; "Young Man with Violoncello," Courbet; "Nymphs Bathing," Monticelli; "Lady Blessington," Reynolds; "Jonah," Albert Ryder; "Sketch," Twachtman, from the C. E. S. Wood collection; "The New Moon," Daubigny; "Garden in Venice," Ziem; "River Scene," Stanislaus Lysine, lent by Charles F. Adams; "The Golden Horn," Sanford R. Gifford, lent by Hon. Charles H. Carey; "The White House," Monticelli, owned by H. C. Wortman; and "The Drunken Woman," Jan Steen, owned by August Berg.

There is also a group of bronzes and medallions by Olin L. Warner, loaned by C. E. S. Wood.

PROVIDENCE.

Following the exhibition of the Providence Watercolor Club at the Providence Art Club, there is now on, an exhibition Richmond Fenner.

H. Anthony Dyer has returned from Washington, where he held a successful exhibition and sale of his paintings at the Moore Galleries.

William H. Drury, who is winning considerable notice for his excellence in the painting of marines, has accepted a position as art instructor at St. George's School, Newport, recently left vacant by the resignation of Leslie Thompson, and at one time filled by the well-known illustrator, Albert Sterner.

The Trustees of the Swain School at New Bedford, have invited the Providence Watercolor Club to exhibit in its galleries in April.

The forthcoming annual costume party at the Providence Art Club on Apr. 7 will be "An English Market Day" of nearly a hundred years ago and the gallery of the clubhouse will be metamorphosed into a village green, for the occasion.

SALVAGED OLD MASTERS SALE.

It is announced that the fifteen pictures by old masters belonging to Duveen Bros., which were damaged early last winter by a fire in the hold of the French Line steamer "Mississippi," will be sold by the American Art Association on the evening of April 29th at the Plaza Hotel. The exhibition at the American Art Galleries will open on April 24th. The Association states that the works were in several cases but slightly injured, but that this precludes their sale by the Messrs. Duveen, whose desire it is to offer unrestored paintings only. They will during the exhibition and after the sale give any desired advice as to restorations.

Among the works to be sold is Rubens' "The Holy Family," from the collection of the Duke of Sutherland, and Van Dyck's "Alexander Triest, Baron d' Auweghem," which comes from the collections of the Earl of Carlisle and Rudolph Kann. By Paul Potter there is a "Landscape with Cattle," which has passed through the collections of Prince Karuntze of Vienna, Baron James de Rothschild of London, and M. Edouard Kums of Antwerp. Three Albert Cuyps are the "Flight into Egypt" and "Oxen in a Shed," from the Kann collection, and "Horsemen in a Hilly Landscape," from the collections of Mr. John Knight of London, Count Boni de Castellane and M. Maurice Kann of Paris.

Italian paintings of the XV Century include Pollajuolo's "Young Man in a Black Bonnet," Rosselli's "Virgin and Child with St. John and Saints," Di Credi's "Virgin and Child with the Infant St. John," Da Predi's "Youth in a Red Cap," Albertinelli's "Madonna and Child," Del Sellaio's "Processional Scene" and Florentino's "Virgin and Child with Saints."

The English pictures are Reynolds' "Mrs. Otway and Child," formerly owned by Charles Sackville Bale, Esq., and Baron Oppenheim, and Lawrence's "Miss Sotherran."

"Someone said, not long ago, that the day of the big collector seems to have passed. This may or may not be true, but, even if it were, there is cause for rejoicing in the fact that the day of the small collector is here."—Wm. Macbeth.

BRAYTON IVES COLLECTION.

The most notable book and art sale of this season will be that of the collections of General Brayton Ives, now on exhibition in the galleries of the American Art Ass'n, No. 6 East 23 St., where they are to be sold on afternoons and evenings beginning April 6 and ending April 14. Gen. Ives' library includes not only rare editions and examples of the finest of foreign bindings, but also old illuminated Mss. The collection of engravings and etchings comprises perhaps the most important offering ever made at public sale. There are, in addition, a number of porcelains, fans, snuff boxes, oriental rugs and textiles. Among the Mss. is a XIII Century example of English provenance with 28 initial letters, 13 of which contain miniatures. There is an office of the Virgin Mary executed by Nicolas Jarry, calligrapher of Louis XIV, which is in a Mosaic bound volume by Trautz-Bauzonnet. This is considered one of the finest bindings executed by this artist. There is a XV century book of hours of Mary the Virgin, with 15 full-page miniatures on vellum. The other books of hours include the one from the library of William of Orange, dated Paris, 1503, and another with wood-cuts by Geoffrey Tory, Paris, 1543; still another in the XV century manner binding by Masson-Debonnell, by Philip Pigouchet, for Zymon Vostre, Paris, 1498.

A book of hours, printed by T. Kerver in 1522 was the last issue during his lifetime and is bound in olive levant morocco by Cape. An extraordinary volume, considered a masterpiece of the Aldine Press, is the edition Princeps of Euclid, 1482. There is also the Hypnerotomachia Poliphili, printed at Venice by Aldus in 1499, and bound by Cuzin in brown levant. Bound by Grolier, there are the Tenchener, Maglione and the Hoe copy of "Acta Scitu Dignissima Doctique Concinnata," with the binders and motto on the covers. By Pasedeloup there is a Regnier's "Satyrs et Autres Oeuvres, Londres, chez Jacob Tonson, 1733," and Fenelon's "Les Aventures de Telemaque. The latter is one of the rare quarto copies of 1724.

Among the XVIII century French illustrated books, in bindings by Thibaron-Joly, Trautz-Bauzonnet and Cuzin, among others, are "Le Temple de Gnide," 1772, "Les Amours Pastoral de Daphnis and Chloe," with the Philip of Orleans plates, engraved by Audran, 1718, "Le Tableau de la Volupte," 1771; "Les Amours de Psyche et de Cupidon," "Les Nouvelles," by Margaret de Navarre, 1780, and "Les Quatres Heures de la Toilette de Dames," 1780.

There are a number of English and American first editions, including those of Thackeray, Cowper, Shelley, Keats, Rossetti, Poe, Hawthorne, Walton, Spencer, Dickens, Stevenson, Byron, Browning, Mr. and Mrs. Whittier, Longfellow, Lowell, Irving, Scott, Ruskin, Wilde, Merimee, Verlaine and de Maupassant.

The print collection includes various "Nielli," one series being the life of the Virgin, formerly in the Durazzo collection. There are also examples of Pollajuolo, Mantegna, Francia, Ribolini, Mocceto, Mantegna, Da Modena, and Raimondo. There are 62 Rembrandt's plates and the same number of Durers, 32 Van Leydens, 26 Schongauers, 5 Ostades and 3 Van Dycks. Among the Rembrandts are "The Three Crosses," "The Three Trees" and the "100 Guilder Print." Among the line engravings are the examples of Drevet, Masson, Nanteuil and among the English mezzotints works by Green, Watson, James and Ward. There are in addition works by Morghen, Longhi, Desnoyers, Meryon and Whistler.

The porcelains include Chinese examples in single color, blue and white and decorative ware, and the gold and enamel snuff boxes, numbering 100, include specimens of the Louis XIV, XV, Regency and Louis XVI periods. There are rugs from Poland and Ispahan, velvets and embroideries and tapestries from Italy and elsewhere, Majolica, pottery and glass and early English furniture from various collections—the whole forming a brilliant array.

Books on the Indians.

Part IV of the large and important library relating to the North American Indians, formed by Mr. Wilberforce Eames, of the American History department of the N. Y. Public Library, will be sold at the Anderson Galleries on Monday and Tuesday afternoons next, April 5-6. The collection embraces many rarities and is especially rich in material relating to the Pacific Coast and the Northwest.

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COLOR PRINTS—A magnificent collection of Color Prints by S. Albert Edwards, many of them from his Private Plates, and of the utmost rarity. Signed Proof Etchings and Decorative Mezzotints by other great artists. Now on exhibition. To be sold Monday evening, April 5.

SPORTING PRINTS, Rare Americana, New York Views, consigned by Mrs. Charles G. Peters and others. Now on Exhibition. To be sold Thursday and Friday Evenings, April 8 and 9.

IVORY CARVINGS, Enamel, Ivory and Silver Boxes, Miniatures, Medallions, Fans, Laces, Embroideries, Cabinets, Porcelains and Jewel Caskets, consigned by C. A. Hirschfelder of New York City, the whole comprising a large, valuable, and important collection, full of rarities that appeal to connoisseurs and the discriminating collectors of Objects of Art. To be on Public Exhibition from Saturday, April 10, to the Sale on the afternoons of Wednesday and Thursday, April 14 and 15.

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The Board of Education report there has been an increase of ten high school art studios this year, bringing the total number up to more than 130. To fill the vacancies in schools recently erected, ten art teachers are needed, and a special examination for these will be held on May 10 and 11 in the Board of Education Building, at Park Ave. and Fifty-ninth Street.

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END OF "A. A. A." PICTURE SALE.

At the third and last session at the American Art Galleries, on the evening of Mar. 26, of the pictures belonging to various estates and individuals, Mr. Thomas E. Kirby being the auctioneer, \$12,927.50 was realized, which brings the grand total of the sale to \$25,214.

The highest price of the evening, \$620, was paid by Mr. John R. Thompson for Thomas Moran's "The Feudal Tower." Corot's "The Hay Cart," which at the Henry Graves sale at the same galleries in 1909 brought \$1,875, sold for \$600 to Mr. Kinney. Mr. A. M. Macdonald paid \$545 for George H. Bogert's "A Glorious Sunset," Mr. R. L. Johnson \$440 for William Hart's "Cows Drinking," W. W. Seaman, agent, the same amount for F. K. M. Rehn's "Where Waves and Moonlight Meet" and Mr. John Levy \$440 for Thomas Moran's "A Summer Idyl."

The following is a list of the paintings sold on Mar. 26 with the sizes in inches, first height and then width, the names of the buyers and the prices.

183—Breling, H., "In the Studio," 6x4½, A. H. Goldingham	\$ 27.50
184—Verestchagin, V., "Bethel," 4½x6¾, Max Rosenberg	27.50
185—Toulmouche, A., "The Smile," 6x5, Mr. Drew	22.50
186—Verestchagin, V., "The Cupola of the Holy Sepulchre in Jerusalem," 3x6, Max Rosenberg	30.00
186a—Meissonier, J. L. E., "Study of a Cuirassier," 8x5, Seymour Rosedale	90.00
187—Raffaelli, J. F., "Along the River," 6¼x9¼, Seymour Rosedale	12.50
188—Schlesinger, F., "Overcome," 6½x8½, Alexander Deutsch	35.00
189—Verestchagin, V., "A Russian Hermit's Lodging," 7x5, C. M. Tece	17.50
190—Trojan, C. (attributed), "Study of a Cow Grazing," 7½x9½, Robert Golding	10.00
191—Diaz, N. V., "Landscape," 7¼x9¼, A. Benzier	155.00
192—Pondel, F., "Enjoying Her Cup," 8x6, C. M. Tece	27.50
193—Hunt, W. M., "Evening Glow," 7x10, Guy M. Walker	50.00
194—De Longpre, P., "Still Life—Flowers," 8x24, J. C. Willener	20.00
195—Moeller, L., "After the Ball," 10x8, Alexander Deutsch	27.50
196—Hunt, W. M., "Trees," 10½x10, Mrs. F. E. Rice	20.00
197—Grison, J. A., "Over the Chocolate," 9¼x12¾, Prinz Brothers	100.00
198—Bierstadt, A., "Sunset in the Mountains," 11x15, Cullen Yates	270.00
199—Jacquet, G., "A Parisian Beauty," 12x9, C. T. Steward	65.00
200—Blakelock, R. A., "Golden Sunset," 8x11, Benjamin Arkell	45.00
201—Verestchagin, V., "A Russian Copper-smith," 12½x10½, Mr. Henderson	32.50
201a—Clays, P. J., "Harbor Scene," 10x14½, A. M. Macdonald	40.00
202—Dupre, J., "The Cottage," 10½x14, T. S. Laird	200.00
203—Henry, E. L., "Watering Place," 11¼x16¾, Guy M. Walker	165.00
204—Trojan, C. (attributed), "Landscape," 12¾x18, A. M. Macdonald	40.00
205—Moeller, L., "Repulsed," 13½x16½, J. T. Bonner	55.00
206—McCord, G. H., "Sunset Over the Water," 14x17½, Max Rosenberg	90.00
206a—Van Grootvelt, J. H., "The Soldier's Return," 14x18½, Chester	40.00
206b—Van Grootvelt, J. H., "The Game Seller," 14x18½, Frank Brainard	37.50
207—Church, F. S., "My Model," 14¼x11½, R. H. Thompson	75.00

"I wish to mention that, as I have never before given any publicity to my collection, therefore feel some delicacy and hesitation about doing so. However, knowing your firm to be reliable and of high standing, I would ask whether you would be willing to have some representative call to see me at the above address, and explain this proposed dictionary of artists."

Yours very truly, BENJAMIN ALTMAN.

The undersigned will be glad to have information in regard to paintings in private collections in the United States for use in a proposed new *DICTIONARY OF ARTISTS*.

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EXHIBITION CALENDAR FOR ARTISTS.

PORTLAND (ME.) SOCIETY OF ART, Spring Exhibition.

Sweet Memorial Museum.

Works received	April 7 and 8
Opens	April 20
Closes	May 23

208—De Haven, F., "Sheepfold," 10x12, J. R. Thompson	50.00
209—Gifford, S. R., "Mountains and Plain," 10x15½, C. T. Steward	42.50
210—Eaton, C. H., "Twilight," 10x16, A. M. Macdonald	65.00
211—Sewell, A. B., "Decorative Figure," 23x9, Miss Jessie T. Foote	37.50
212—Berne-Bellecour, E. P., "On Guard," 15x10¼, Miss Jessie T. Foote	190.00
213—Van Ostade, A., "Dutch Interior," 15x19¾, F. Kaldenberg	90.00
214—Ziem, F., "Grand Canal, Venice," 15x17, John R. Thompson	310.00
215—Richet, L., "The Mill," 16x23, Mr. Kinney	115.00
216—Seifert, A., "The Pet Bird," 19x12¼, R. H. Thompson	60.00
217—Crome, J., "Old Bathing House, St. Martin's at Oak Norwich," 20½x16, J. W. Thorne	150.00
218—Wiggins, C., "Evening on the Moors," 14x22, Kennedy & Co.	170.00
219—Smith, H. P., "Landscape," 18x28, Mr. Kinney	125.00
220—Verestchagin, V., "A Russian Blacksmith," 14x11, J. F. Bonner	155.00
221—Verestchagin, V., "The Russian Blacksmith's Wife," 12x10¼, S. T. Laird	80.00
222—Stetzner, Prof. H., "The Collector," 13x10, C. T. Steward	80.00
223—Van Elten, H. D. K., "Late Afternoon at Napanock," 14x23, Mr. Kinney	95.00
224—Stark, J., "Road by the Brook," 12x16, A. H. Goldingham	75.00
225—Rousseau, T., "Landscape," 15½x21½, R. H. Thompson	280.00
226—Ranger, H. W., "Rocky Ground," 12x16, Williams	130.00
227—Weeks, E. L., "An Inner Court," 19x23, A. D. Howe	75.00
228—Piot, E. A., "Child's Prayer," 18¼x15, J. Morgan Jones	280.00
229—Moran, T., "A Summer Idyl," 16x20, John Levy	400.00
230—Parton, A., "Willows in the Sawmill Valley," 18x24, R. H. Thompson	135.00
231—Lambinet, E., "On the Seine," 14x21, Mr. Drew	85.00
232—Jongkind, J. B., "Moonlight in Holland," 15x18, C. T. Steward	50.00
233—Johnson, D., "Rosendale, New York," 15x26, Guy M. Walker	110.00
234—Haward, A. C., "Southampton by the Sea," 14x20, J. Campbell	75.00
235—Hart, W. L., "Cows Drinking," 14¼x19¼, R. H. L. Johnson	440.00
236—Delpy, H. C., "Landscape," 13x23¼, A. H. Goldingham	65.00
237—Damoy, E., "Marsh Lands," 12½x23½, Kennedy & Co.	95.00
238—Corot, J. B. C., "The Hay Cart," 13½x18, Mr. Kinney	600.00
239—Crane, E., "Sunset—A Vibrating Sky," 12x16, George Ruppert	200.00
240—Crane, B., "Edge of the Woods," 14x20, E. E. Lewis	300.00
241—Colman, S., "Sails Among the Mountains," 15½x24½, C. T. Steward	150.00
242—Bristol, J. B., "Eventide," 14x22¼, James M. Hudnut	70.00
243—Blakelock, R. A., "Misty Morning," 18x22, Alexander Deutsch	70.00
244—Jimenez y Aranda, J., "Don Quixote and Sancho Panza," 22x16, Williams	35.00
245—Wardle, A., "Startled," 26x17½, R. H. Thompson	25.00
246—Kost, F. W., "The Stone Bridge," 20x24, Edward G. O'Reilly	135.00
247—Weeks, E. L., "Great Mosque at Lahore, India," 28½x28½, Gerson W. Berringer	170.00
248—Richet, L., "Solitude," 25x32½, A. M. Macdonald	140.00
249—Delpy, H. C., "Sunset on the River," 20x36, Max Rosenberg	70.00
250—Thorne, W., "Portrait of a Lady," 24x20, W. H. Butler	70.00
251—De Haven, F., "In the Woods," 30x24, John Levy	110.00
252—Israel, L., "At the Window," 30x25, Seymour Rosedale	125.00
253—Beckwith, J. C., "At the Opera," 32½x26½, Mrs. F. E. Rice	80.00
254—Smillie, G. H., "Summer Morning on Long Island," 25x37, Kennedy & Co.	110.00
255—Parton, A., "Eventide," 26x32¼, R. H. Thompson	100.00
256—Nattier, J. M., "Marie Anne Darras, Femme de Jean Francois, Despreaux," 29x24, W. H. Butler	150.00
257—Crane, B., "Hay Meadows," 20x30, R. H. Thompson	105.00
258—Bogert, G. H., "A Glorious Sunset," 28x36, A. M. Macdonald	545.00

Total	\$12,927.50
Total First Night	5,358.00
Total Second Night	6,928.50
Grand Total	\$25,214.00

SMILLIE AND DRAPER SALES.

On Friday, March 26th, at the American Art Galleries, the Japanese bronzes, ceramics, and other art objects belonging to the estate of Charles F. Smillie sold for a total of \$1,803. Mr. Seaman as agent gave \$150 for an Okimono-heron and \$135 for two bronze vases. Mr. A. L. Morse paid \$100 for a pair of old Chinese Pagoda shaped lanterns, and Mr. Ralph Smillie, \$85, for a large Japanese bronze eagle. Mr. Pope paid \$60 for the bronze figure, "The Dying Galatian." Mr. Kenney gave \$350 for a pair of French tapestry panels from the Oastler estate.

At the sale on March 27th, of the art objects and furniture belonging to the estate of Mrs. M. A. P. Draper, Mr. H. C. Mathews gave \$1,550 for an Empire drawing room suite of walnut covered with Beauvais tapestry. Mr. Henry Symons gave \$420 for a pair of gilt and green bronze candelabra, \$340 for a pair of Empire Torchères, and \$160 for an Empire clock set of gilt bronze. Mr. A. S. Vernay paid \$360 for six Empire side chairs, and Mr. Walter P. Myers paid the same amount for a pair of large Chinese porcelain vases. Mr. A. Putnam gave \$210 for two mounted butterflies from Peru and India. For a Samarkand rug, Costikyan & Co. paid \$200, and for a Khorassan example, \$180. The total of the Draper sale was \$6,682.

THE BIERMAN COIN SALE.

The sale of the collection of foreign and American coins and medals of Mr. A. E. Bierman, held at the American Art Galleries on the evening of Mar. 25, resulted in a total of but \$1,232 for 368 numbers. The highest price was \$95 paid for a gallery of medals of the 72 Kings of France, Mr. Clausen being the purchaser. Mr. Oshima gave \$31 for a Jubilee Five Sovereign of 1887 and \$21 for a U. S. Gold Eagle of 1795. Mr. D. Prosky gave \$31 for a mahogany coin cabinet. Mr. Oshima gave \$16.50 for a Portu-

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guese "Joe" of Doubloon size and value of John V. 1732, and Mr. J. Gutttag, \$14.50 for a Mexican Gold Doubloon of Ferdinand VI and \$15 for a Gold Doubloon of Ferdinand XVII 1808. Mr. Dyer gave \$13.50 for six dollars from 1855 to 1861; Mr. Gutttag \$13 for six dollars, 1849 to 1854, and Mr. Thomas L. Elder the same amount for six dollars, ranging 1857 to 1877.

SALES AT ANDERSON'S.

At the Anderson Galleries on Tuesday and Wednesday evenings a sale of Oriental art objects owned by Shojiro Nomura brought a total of \$1,266.50. Mr. J. B. Bradley paid \$31 for a pair of Nishijin palace curtains and Mr. P. Douglas \$25 for an intro by Shinomi. Mr. B. K. Du Bois gave \$24 for Hokusai's "Wave at Kanagawa" and Mr. K. Oshima \$15.50 for Hiroshige's "Raining at Omi."

On Wednesday afternoon a sale of Massachusetts antiques opened with a total of \$1,444.25. Mr. P. R. Aldrich gave \$30 for six soft pewter Colonial plates, and Mr. A. M. Baldwin \$22.50 for a blue and white Persian bowl.

The total for the last session on Thursday was \$1,985.50, which makes the grand total of the sale \$3,429.75. Mr. W. Hall paid \$85 for a porcelain lion and Mr. B. Alexander \$65 for two old ivory netsukes.

FIRST EDITIONS AT MERWIN'S.

A two days sale of rare books in the Merwin Sales Rooms on March 26th and 27th, brought in about \$3,300. M. J. Bartlett & Co. of Boston gave \$290 for the first octavo edition of Audubon's "Birds of America," and Mr. Locke, \$280, for the "Vespucius-Hylacomylus."

Rare American Prints.

Mrs. Charles G. Peters, of East Williston, Long Island, and other private collectors are the owners of the rare Americana, the sporting and naval prints and the New York views now on exhibition at the Anderson Galleries preliminary to the sale on Thursday and Friday evenings, April 8-9 next. The collections embrace hunting, shooting, coaching and racing prints, after Alken, Pollard, Newhouse, and others. The rare early views of New York City and State include Maerschalckm's map of New York City, 1755, and the Visscher map with a view of the city. The naval prints are mainly those showing combats in the War of 1812.

Objects of Art.

Mr. E. T. Postlethwaite, of Philadelphia, has consigned to the Anderson Galleries a collection of silver, porcelain, cut glass, ivory carvings, and carved teak wood furniture, and there are some consignments in the same sale from other owners. The collection is on exhibition beginning today and will be sold on the afternoons of Thursday and Friday next. The Chinese and Oriental carpets, rugs and mats in the sale are of unusual interest and in great variety, and the carved furniture is of unusual excellence.

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